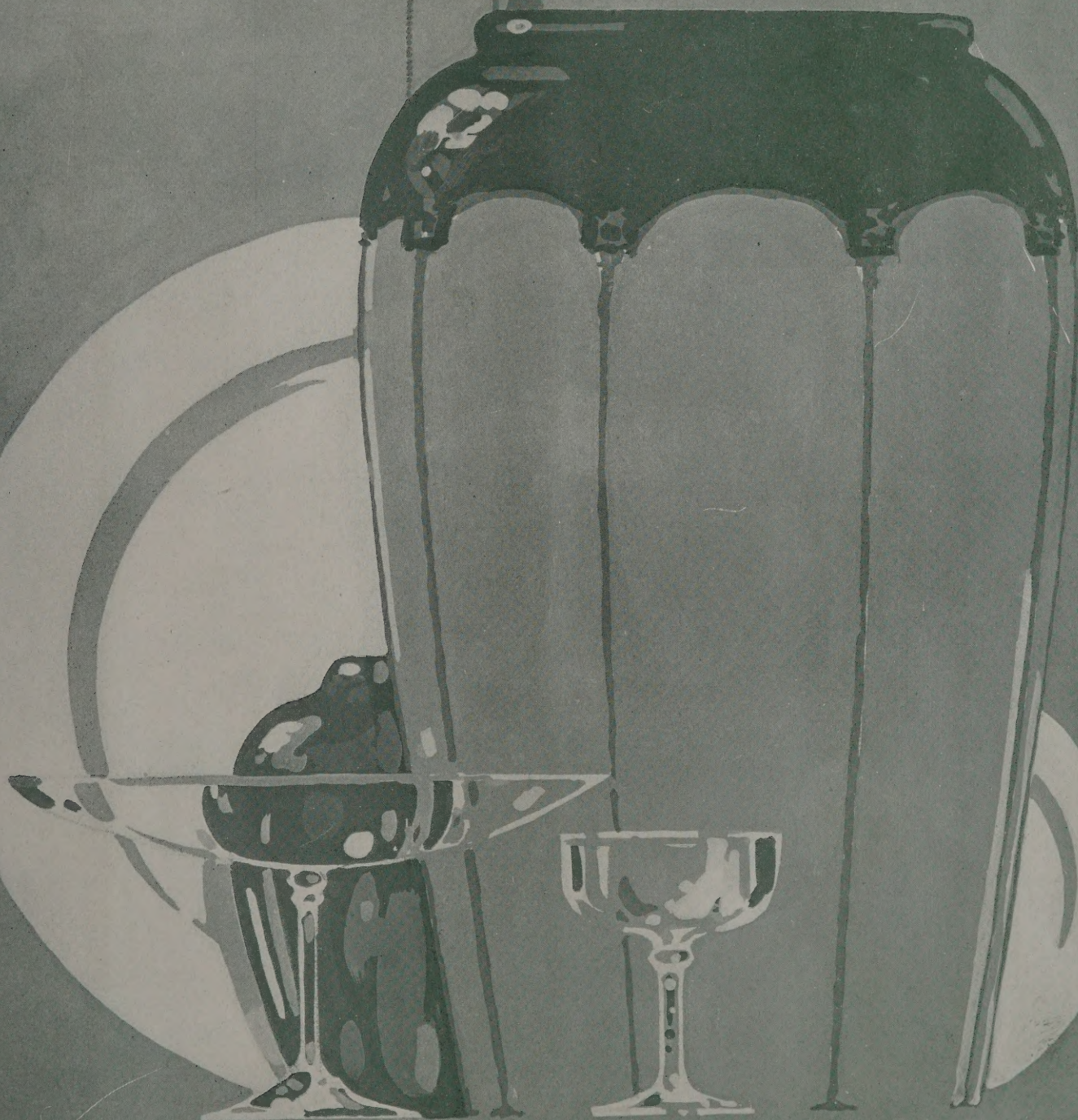


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POTTERY & GLASS

VOLUME VIII, No. 2

NEW YORK, FEBRUARY, 1912

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Dutch Tiles and Tile Making

THE GROWTH AND DEVELOPMENT OF TILE MAKING IN HOLLAND; WHY THE ART FLOURISHED IN THAT COUNTRY AND SOME OF THE QUALITIES THAT INCREASED ITS POPULARITY

THE art of tile making found congenial soil in Holland, that country of frequent downpours, where the walls of the houses scarcely dry out, where gray tones predominate in earth and sky and the people, as a consequence crave light, cheerful objects. In the first half of the seventeenth century, when the best tiles were produced, they were used but sparingly for the ornamentation of rooms. A row of tiles was frequently let in around the base of the walls of a room, serving the purpose of a skirting board, although sometimes smaller wall spaces in bedrooms, corridors, and kitchens were inland to the height of four or five feet. They were used to ornament the projecting walls around the fireplace also, and indeed sometimes covered the background above the iron fire-back. They formed, too, a practical material for stoves, as rust stains could be easily washed off, and their glazed surface radiated the warmth freely.

Close inspection of a tile soon reveals whether the brush has been firmly and freely wielded by an artist's hand, or by the hand of a copyist painfully following a model. As a matter of fact, tradition has it that painters such as Frydom and Abraham de Kooge indulged in tile painting, and in Delft, the center of the pottery industry, the two arts undoubtedly exercised a mutual influence. One has only to recall the work of Jan Vermeer, whose notable preference for blue, white and yellow is characteristic of the Delft pottery makers. It seems not unlikely that he himself decorated pottery, his somewhat glassy technique bearing out this suggestion.

One can trace three distinct periods in the development of the Dutch art of tile making. The first extending from about 1580 to 1630; the second from 1630 to 1670, and the third, summarily speaking, from the end of the seventeenth to the end of the eighteenth century. In the first group the decorative character is emphasized, the pattern is bold and vigorous and cov-

ers the entire surface. A warm yellow, a reddish brown, deep blue and copper hues predominate in the coloring. During the second phase which was contemporary with the highest achievements of Dutch painting, the designs are most diversified. Besides the floral motives, which have become more realistic without losing in purity of style, there are portrayed soldiers, workmen, sea monsters, and, above all, ships. The *horror vacui* of the earlier period, which demanded the covering of the entire surface, has disappeared. Only one motive is employed—a flower, a single figure, or a ship, poised lightly and freely and emphasizing to the full the value of the white background. The tone of the decoration is blue, the beautiful Delft blue that was only produced in this second half of the seventeenth century. The technique is perfect, the white milky and dazzling, the glaze luminous without being glassy.

During the third period a manganese violet became the predominating shade, a feeble, insipid color, typical of the rococo manner. The simple, decorative character became obscured, and the influence of painting, which in Holland was disastrous to the plastic art, was unfavorably felt. Whole compositions portraying animated scenes especially of a Biblical or pastoral character are crowded on to one tile. At the same time there reappeared the rich but broken and vague decorative motives depicting rococo foliage and flower designs in the somewhat clumsy and ungracious Dutch manner, the design extending over several rows of tiles.

There is no doubt that the technique of the early tiles is borrowed directly from the Italian Urbino and Faenza ware. Whether this influence came through Antwerp, where an Italian master, Guido da Savino, was established, or from Seville, where a flourishing Italian factory maintained relations with the Dutch workshops, cannot here be decided. The tiles of the

second period were similarly, although not so strongly, influenced by Chinese porcelain. One recognizes this first in the predominance of blue which displaced the other colors, and also in the patterns which in part were taken bodily from Chinese designs.

A small collection of about two hundred tiles, recently acquired by the Metropolitan Museum, displays the development of the art from its beginnings at the end of the sixteenth century to its decline at the beginning of the nineteenth century. Almost all the various types are represented, the earlier and rarer pieces being especially numerous, as they are the predecessors of the Dutch pottery vases and throw light on the beginnings of that art.

Pittsburgh to Exploit Local Industrial Arts

AN exhibition, intended principally to exploit the industrial arts of the Pittsburgh district, will be held in the Carnegie Institute Building, Pittsburgh, beginning February 21 and closing March 13, under the auspices of the Industrial Commission and Art Society of Pittsburgh. The objects may be the work of either professionals or amateurs, and will consist of examples of ornamental brick work, marble and mosaic, fine cast and wrought iron, wood work, carving and clay modeling, glass work, jewelry, ceramics, textiles, decorative paintings, etc. While fine examples of work are expected in all departments, there is ground for the prediction that there will be an especially attractive exhibit of stained glass, light fixtures and shades, clay-modeling and ceramics. The committee in charge of the exhibition will make every effort to give the best artistic effect by placing objects that may bear a harmonious relation near each other. The committee consists of: Euphemia Bakewell, Edward Duff Balken, Louis B. Balken, John W. Beatty, A. G. Burgoyne, Susan G. Case, Eleanor DuPuy, Amy DuPuy, C. Russell Hewlett, E. Anne MacBeth, Emelie McCreery, Frederick I. Merrick, Rachel McM. Miller, Elizabeth Robb, Marvin F. Scaife, Douglas Stewart and George Sotter.

Berlin Porcelain

THE hard paste porcelain from the Berlin factory has not escaped the attention of the forgers. The genuine Berlin mark represents a sceptre and is always penciled in blue beneath the glaze. When this mark is above the glaze or when it is merely simulated by a straight line, pieces so marked may be known to be forgeries. Much ware of poor quality and indifferent decoration is to be found in the market which is so palpably fraudulent that it need not occupy attention here. The genuine Berlin ware is so well potted and so carefully decorated that it can readily be distinguished from its worthless imitations.

The sceptre mark (in underglaze blue) of the earlier pieces is thinner than that of a later period. In rare instances the uncolored mark was impressed in the

paste after 1835, usually in lithoplanes or porcelain transparencies.

Frequently a horizontal black, blue or occasionally green dash or line is found over or under the blue sceptre mark painted on the glaze. This mark was used from 1803 to 1813 on genuine pieces and indicates that the decoration was done at the factory. When this dash appears in brown or red it shows that the painting was executed between 1821 and 1832. Occasionally another overglaze mark, a vertical line surmounted by a small circle painted in green or blue, occurs on genuine pieces made at the Berlin factory. It is a mark of the decorator. From 1810 to 1821 these overglaze marks were not in use at the factory. Impressed numbers have no reference to the date of manufacture, but are the marks of workmen.

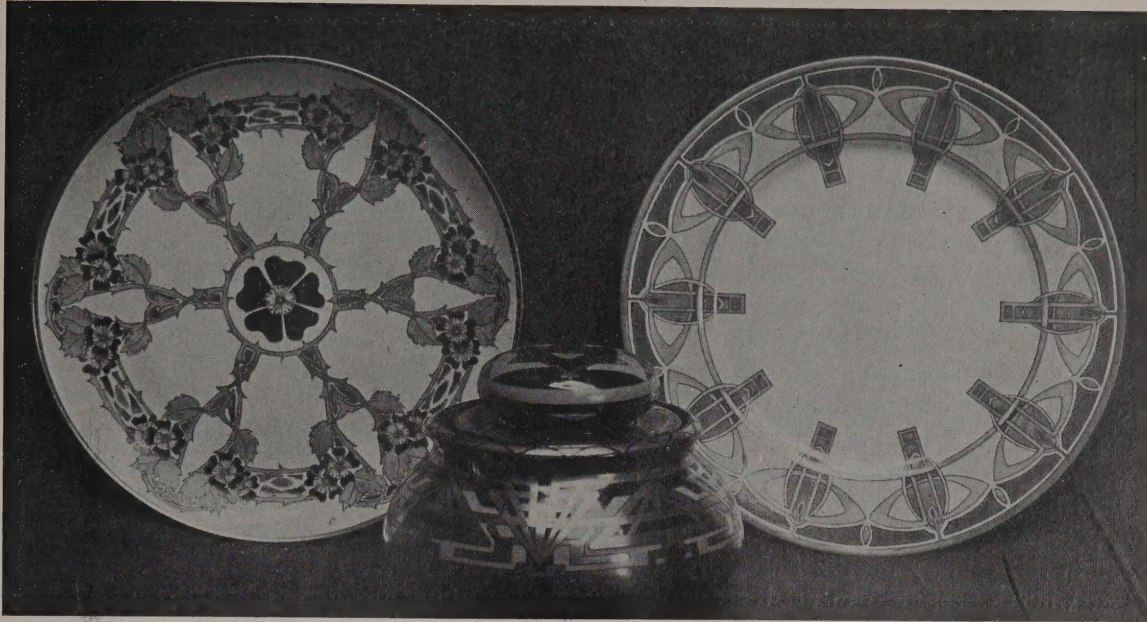
Other overglaze decoration marks are an eagle over the letters K. P. M., used between 1823 and 1832, and a globe surmounted by a Maltese cross, which was employed since 1832, both printed in red or brown.

Until 1837 the sceptre mark was traced with a brush, which accounts for its irregular form. The sceptre with a dot on each side was only used for a few months in the year 1837 and is therefore rare.

Sometimes on genuine Berlin pieces will be found a leaf or rose painted in green or gold over the sceptre mark in order to obliterate it. Pieces so treated are damaged or imperfect. Frequently the mark is removed with hydrofluoric acid and the blemish concealed by a gold leaf or flower.

Too Much Attention to Business

DID you ever stop to think that there is such a thing as too much attention to business? Have you been plugging away at your business without ever taking an hour off to see how the rest of the world was getting on? Have you been so absorbed in your own methods that you haven't had the chance of comparing them with the other man's methods and seeing how small and narrow yours were. If you have been attending to business in such a manner stop it. Get out into the world where the rest of the people are struggling and look around. "Remove your nose from the grindstone," as a writer once cleverly put it, "and observe how the grindstones of other people perform their functions." Look at the new stores in your town. Are they managed better than yours? Do they get more than their proportion of business? Would you like to have your store run on the same lines? Too much attention to business warps a man's judgment; he becomes narrow, lives in the past, and refuses the ideas of the present. Some day there will come an awakening, and you will either change your tactics or you will fail. Attend to business, but don't let your business take all your attention to the exclusion of everything else. Stop once in a while and see how things are progressing. The successful merchant of to-day is the man who can make capital out of the failure of others.



Plates and bowl, decorated by Mabel C. Dibble

In the Matter of an Art School

CONDITIONS AS THEY EXIST IN THE MODELING AND DECORATING DEPARTMENTS OF THE AVERAGE AMERICAN POTTERY—WHAT A CHANGE WOULD MEAN, AND WHY AN ART SCHOOL, THEREFORE, IS NOT ABSOLUTELY NECESSARY

BY CHARLES F. BINNS

IF memory does not betray, the subject of Art Schools has been under discussion in the pottery industry for a number of years. The Committee on Art and Design of the United States Potter's Association has more than once brought up the matter in its annual report. Upon the expression of the need various plans have been mooted or, rather, the possible results of some plan have been set forth. There seems however, to be a good deal of uncertainty as to the practical issue. Assuming, for the sake of argument, that the part of our whiteware product in which art is concerned, stands in need of improvement, what is the best way to bring this about? Is the Art School the best remedy? If so, in what direct and practical way is the remedy to be applied?

First, let us take a survey of the existing conditions. These are not uniform by any means. In general and with allowance for exceptions the arrangements for bringing art of any kind to bear upon the product are something like this: There are two distinct departments of art, modeling and decorating, but they bear no relation to each other, nor is there any connection between them. Presuming that models are made on the factory and not purchased from outside, the modeler is a kind of glorified mold-maker. Often he is the head of the mold shop and spends more of his time in blocking and casing than in modeling. Naturally this is so because a new model is only needed occasionally.

A man similarly made is in charge of the decorating department. Perhaps the printing cylinders or plates and the decal. prints are bought ready for use. In this case no designer is necessary and the work of the

shop, apart from printing, consists in lining, gilding and filling in. If the firm maintains a staff of engravers or produces its own decalcomanias, the engraver or the lithographer is usually the designer also. The boss decorator is a business man rather than an artist. He purchases colors and gold, follows the orders through and fires the decorating kilns. Sometimes he contracts for the whole of the decorating, paying his people and charging the factory for the work done.

These statements are made, not in any sense as criticism but as relating the facts as they appear. As already said, there are no doubt exceptions.

Consider now, for a moment, what are the possible conditions which might prevail other than those cited. The art work as a whole might be under the charge of an art director, who should be responsible for producing new ideas and who would correlate the work of the modeler and the decorator. Under him the modeler would design and produce shapes and embossments. While the modeler should have a thorough knowledge of molding processes he need not have anything to do with the mold shop.

There might, likewise, be a designer for decorations. He should understand decorative processes, but would do no actual work on the ware in the way of production. He would have free access to the decorating rooms and would be consulted as a critic but would have nothing to do with the execution of orders or the management of the shop. He would supply designs for the engravers and would be expected to keep himself up to date by study and travel.

This sounds extravagant and Utopian. Three ex-

pensive men added to the staff and not one of them a producer!

For the sake of comparison, let us glance at the way the ground is covered in an English factory. Under the art director there is, first, a staff of modelers, five or six trained men who are capable of designing their own work. The modeling rooms are large and well lighted. They are equipped with lathe and jigger and on the walls are numerous standard casts for reference. In the designing rooms are three artists who prepare the drawings for the engravers and originate the general line of decorations. In addition to this, there are the foreman decorator, two foreman printers, besides women in charge of the shops where the female decorators work. A photographic studio on the premises is kept busy recording designs and enlarging or reducing patterns for the engravers. Larger factories are found in this country than in England, but in the equipment which is assigned to art there is no comparison.

Admitting that a considerable proportion of the equipment mentioned above is devoted to the production of ornamental wares which are scarcely touched in our general factories, there is still a large margin. On the other hand, it must be remembered that the cost of the personnel is much less abroad than it would be here.

It is now time to ask whether there is any point at which an Art School might be expected to touch our need. There seem to be two. It might supply us with art directors, modelers and designers, or it might improve the quality of the workers at the bench. Let us take the latter point first. Under present conditions of manufacture what is demanded of the worker is not original design but a skillful hand. We do not want to have every decorator producing a pattern of his own. He is expected to follow faithfully the line of the original. If he does not the dealer will have something to say. There is, of course, the possibility of original painting, but there is so little of this done in our factories that it is not, at the present, important. Besides, the whole trend of modern decoration is towards conventional treatment and the old-fashioned painting is passing away.

The Art School will offer to the student evening classes in drawing, design and painting. His skill in the use of pencil and brush will be improved, and as a result he will probably be able to do better work. But what claim has the manufacturer upon his workpeople that he should demand an additional period of evening time besides the ten hours daily for which he pays? It is evident that the employer expects to benefit by this extra study. The report speaks of "The lack of efficient and competent workmen." It is also evident, then, that the hours spent at the Art School should be paid for. Attendance at an evening school is hard at the best and especially so when the work is of the same character as that performed during the day. A man or woman who has been seated at the bench, brush in

hand, for ten hours is expected to spend two hours more in the same attitude and occupation with the added discomfort of artificial light. The wonder is that any young people are found who are willing to undergo the toil. If enough inducement is offered there will be good attendances, but the burden should not be placed entirely upon the students, more especially as the connection between the work of the school and the work of the bench is not very apparent.

The writers of the report do not appear to be quite consistent for, while advocating the establishment of Art Schools, they say "we feel sure that there are just as capable and artistic decorators in American potteries as may be found in the old world, whose efforts are quite equal to those of European potteries, but there are not enough such men to supply the demand." If this statement is true, the situation is a novel one and of recent creation. Suppose we pay a visit, in imagination, to one of the large stores in Chicago, or Philadelphia, or New York. Here are dozens and dozens of plates. Plates decorated with conventional borders in gold and color; plates painted with fish, game, cattle, landscape, fancy heads, figure subjects and flowers. Whence do they come? Let us ask the salesman—are they made in America? Oh, no. They come from France, Germany, England, Russia, Denmark and other places. Where, then, is the work of our "capable and artistic decorators"? Is it entirely the fault of the retailer that echo answers, "where"?

These are simple statements of facts as they appear to us. If someone better informed will write and say that we are mistaken, so much the better.

The other point at which the Art School can touch the factory is in the matter of art directors, modelers and designers. There is a sore need in the industry of men of fine artistic instincts and of trained individuality. That there are such men in the country is quite certain, but it is also certain that the potter does not compete for their services with the manufacturers of wall paper, carpets and dress goods. For the production of competent men no specialized Art School is needed. In fact, no newly established school could furnish the men who are already being graduated from the schools of Philadelphia, New York and Boston.

It may be advanced in reply to this that such men are not versed in the methods of pottery decoration. It is better so. The industry, to quote Dr. Edward Robinson, Director of the Metropolitan Museum of Art, is living in the eighteenth century. New blood is needed and a trained artist will not take long to familiarize himself with methods. As for the decorators themselves, the best school, given the proper leading, is the factory itself. If the right man be selected, paid a proper salary and given a free hand in the shop he will soon organize an art school of his own and by means of his productions his employer will be enabled to compete successfully with the foreign factory.

Leading dealers read POTTERY AND GLASS.

Law for the Buyer and the Seller

WHAT GOING BAIL MEANS TO A BUSINESS MAN

BY ELTON J. BUCKLEY

THERE is scarcely a business man who is not occasionally asked to go bail for somebody. In fact, substantial business men are the class who are almost always gone after to serve as bail, inasmuch as there is usually no doubt about their financial responsibility. Therefore something here as to the legal obligations which a business man takes on himself when he signs a bail bond for another person.

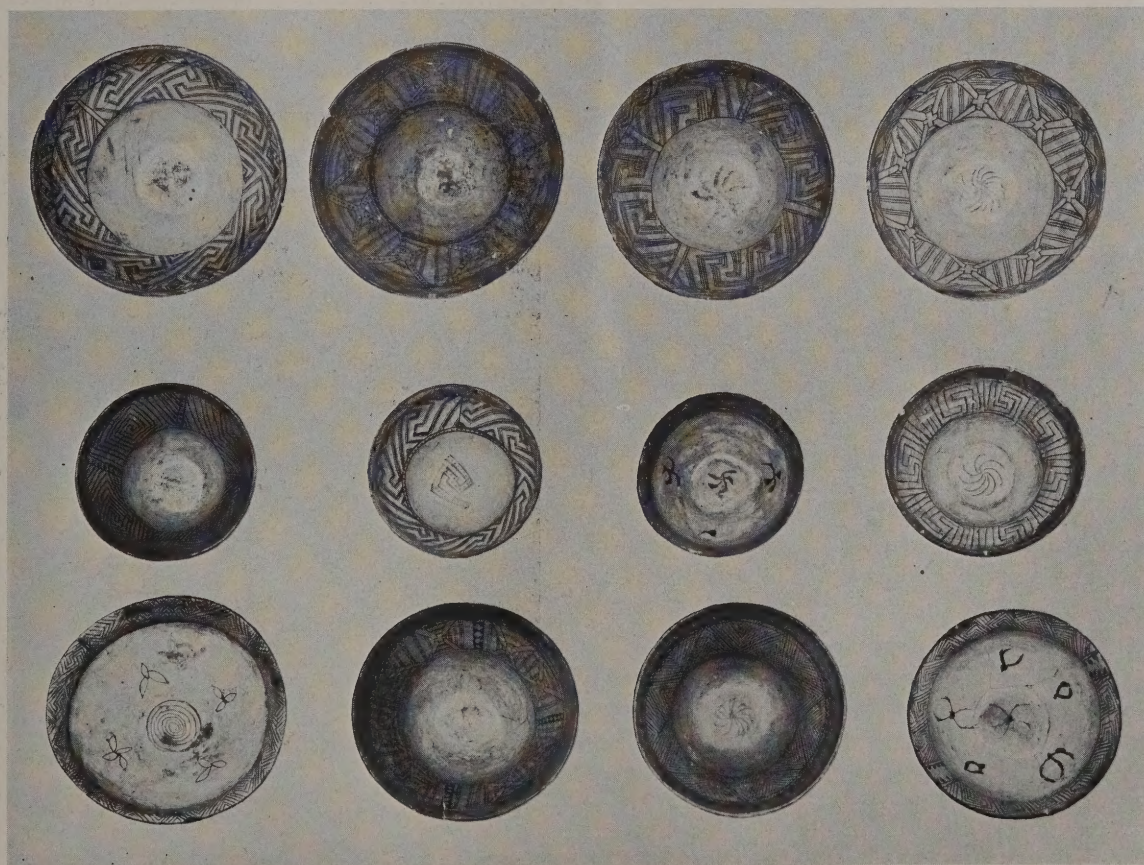
Unless circumstances practically compel him, it is always more or less foolish and risky for an active business man to go bail for another. If he is a member of a partnership he is doing his partners a positive injustice when he does it, for if necessary his interest in the firm can be levied on and sold. That is why so many partnership agreements to-day contain a provision that no member of the concern shall sign any bail bonds. I strongly recommend this as a good thing to do, for I have seen the failure to do it wreck small partnerships and seriously embarrass others.

The giving of the kind of bail which I shall discuss in this article is confined to criminal cases, where men are brought before a magistrate, alderman, or justice

of the peace and charged with some crime or misdemeanor. In almost all such cases the defendant will be compelled to give bail for court, which at once sets him or his friends on a hunt for some responsible person who can furnish the bail. As is generally known, if no bail is furnished, the defendant will go to jail.

Persons who consent to go bail for another are usually asked as to their property by the justice or whatever official is hearing the case. This is called justifying. Answers to these questions are given under oath, and false answers amount under the law to perjury.

The difficulty with going bail for another is that you cannot legally take any security, at least, not from the defendant. For instance, not long ago a wholesale dealer, a client of mine, was asked by a relative to go bail for a young friend who had gotten in some trouble over an alleged fraud he had practiced upon a person who had loaned him money. The proposition was that the defendant should make over to my client certain real estate which was to be held as security. In case



Peruvian Pottery recently acquired by the Museum of Natural History, New York

the defendant should jump his bail and my client should have to pay the amount of the bond, he would have enough security in hand to cover him.

He asked advice on the subject, and was advised not



Peruvian Pottery

to accept. The law is clear that such an agreement as that to indemnify the bail, or secure him, could not be enforced, and if it was discovered he could not legally act as bail at all. The principle here is that the giving of bail is not for the purpose of securing a sum of money, but for the purpose of insuring the presence of the defendant, and if the defendant has put the bail in a position where he doesn't care whether the defendant jumps his bail or not, the chance is that the bail may be jumped.

The conditions which are written into a bail bond are that 1, the defendant, shall appear when wanted and stand trial; that he shall 2, abide the judgment of the court, and that 3, he shall not depart without leave of court. If the man for whom you have gone bail faithfully does all these things, then you are released from your bond. If he even violates one of them, you are liable, and may have to pay the full amount of the bond.

There are two ways of giving bail, and there is a very vital difference between them. One is usually called a recognizance, and the other is an ordinary bail bond. A recognizance is given in open court, and becomes a part of the record of the case, which creates a lien against all of the surety's real estate. Until that case is decided he practically has a judgment against him on record, and even though he sells his real estate or dies, it passes to his buyer or his heirs bound by that lien.

The ordinary bail bond, however, which is the pro-

ceeding mostly used, carries no such weight. The bail merely signs it, and if for any reason he becomes liable on it, suit must be brought against him and judgment given before his real estate is subject to a lien.

If, as stated, the defendant violates the requirements at any one of the several points, the court will declare the bail forfeited and call on the surety to pay it. This is where the hardship comes in, and sometimes the hardship amounts to disaster. A case recently transpired in one of the interior counties of Pennsylvania in which a retail grocer went bail for a former clerk who was charged with larceny. The clerk and the grocer had been warm friends when they were employer and employed, the clerk suddenly found himself in a tight place, and when he appealed to the grocer to go bail for him the latter hadn't the heart to refuse.

Bail was fixed at \$1,000. The only real estate owned by the grocer was his home, in which he had a possible equity of \$2,000. This represented the savings of many years.

The clerk absconded and the grocer was called on to make good the bail. He had no defense, and though the court admitted it was a hard case, they entered judgment against him and his home was sold. The equity shrunk under forced sale, and the poor little grocer found that his kindness to his former clerk had stripped him of everything he had put away.

I think I should say, in conclusion, that any man who has gone bail for another can rearrest the defendant at any time, with or without a reason, and turn him over to the court. In this way he gets rid of his obligation under the bail bond. The law holds



Interesting terra-cotta ware from the ceramic department of the New York Y. W. C. A.

that a man who goes bail is practically the defendant's jailor, and can arrest him without a warrant even if he has no better reason than wanting to get rid of his bond. (*Copyright, December, 1911, by E. J. Buckley.*)

Simplicity in the Show Window

GETTING BUSINESS FROM THE WINDOW DISPLAY BY MEANS THAT ARE AS EFFECTIVE AS THEY ARE SIMPLE—A RECENT EXAMPLE THAT BRINGS THE ARGUMENT HOME

SIMPLICITY is the key-note of the best window decoration. The dreadful unstudied effects of some years ago would not be tolerated to-day, and not because they are considered bad art (for art in window decoration is not a means or an end but a result) but because they are considered highly unsatisfactory from a purely psychological point of view. It has been discovered in the course of scientific investigation, which during the past decade has pervaded every field of man's endeavor, that the human mind is more easily and more potently influenced by factors that are simple and fundamental in their character than by complex matters and situations. It is all very well to say that man, as a race, is becoming more intellectual every year, but intelligence does not mean so much the ability to grasp a multitude of facts or things at one glance as it does the ability to pass satisfactory judgment upon them through a rich fund of past experiences.

But to reduce these reflections to the subject of window-dressing, Psychology, no matter how, has demonstrated that simplicity in all things is productive of great impression on the human mind. And that is what you decorate your show window for, to impress the human mind.

Impression counts in all things, and if simplicity will create impression in your show window, by all means be simple in the treatment of that part of your establishment.

In New York City especially, where the population is so pronouncedly cosmopolitan, and in fact in all the large cities, the truth of the above statements is made clearly manifest: first, that simplicity in the trimming of the up-to-date retail store window is the rule rather than the exception, and, second, that this method of procedure is not only highly profitable but enough so to warrant most of the progressive establishments engaging a man whose sole duties shall consist in drawing up schemes and effects for the decoration of their windows and in carrying them out satisfactorily.

If such an expenditure of money pays the large merchant doesn't it seem more than likely that the subject of window-dressing is important and vital enough to demand a little more attention from the small retailer in the smaller cities than is generally given to it?

In New York City one of the most successful milliners, doing business in the heart of the wealthy shopping district, dresses his window with a single chair or a small centre table with one hat carelessly resting on it, as if left there by the owner. The result is very simple and wonderfully effective. The chair is, of course, the best obtainable, as befits the character of the store, but the window, as far as mat-

ters of surface indication go, might better belong to an antique furniture establishment than to a milliner's shop. Yet this particular merchant is satisfied with his equivocal display and says that it pays.

Why should it pay? Because it is simple; because it is effective enough to arrest attention; because it flatters the passing mind to arrive at the conclusion that Mr. So-and-So's hats are distinctive enough to stand alone without being hid among dozens of others where the faults of each one are lost in the general effect of the whole; because one object, of an appreciable size, is always more dignified when presented alone; and because simple effects are more easily taken in by the passerby and retained longer in his mind.

Simplicity, then, is a significant factor in the dressing of the show-window, but it must be carried out completely and effectively, for in this art, as in all other arts, a correct result is only arrived at after the fruition of a carefully designed plan and the expenditure of a considerable period of time.

Flower Pots Now Made Out of Glass

Flower pots of glass are the latest product of France, and although like the ordinary in shape and size are said to be a great deal more substantial and have proved to resist the pressure of ice or frozen earth. When sunk into the earth they remain clean, as neither dirt or moss adheres. The thickness of the glass, with the consequent lack of porosity, is also said to be an advantage, for the air remains sweet longer in a glass pot than in one of pottery, and there is less danger of the plant drying out. While the initial cost of the glass pots is somewhat higher, they are really cheaper in the end because of increased durability.

Goodwin Pottery Out of Business? No, Says Secretary

The widely circulated rumor to the effect that the Goodwin Pottery Co., one of the best known in the country, was going out of business, has been declared unfounded by Charles Goodwin, secretary of the company. Rumor had it that the pottery people had decided to sell all the product they had on hand, discharge its employees and quit the business. It was also the purpose of the company, according to the story, to work up into finished stock all the matt material on hand, which would have meant that ware-housemen, packers and decorators would have been employed long after the clay hands had been discharged. The story created considerable interest in the field.

Among the Potteries

FALLS CREEK, PA.—The Bohemian Art Pottery Co. will erect a plant at Falls Creek, a desirable location having been secured. The establishment of a pottery there will introduce a new line of manufacturing, and while the enterprise will be modest at first it is expected the ware will find a profitable field.

East Palestine, O.—Announcement has been made to the effect that W. S. George, who recently became associated with the Ohio China Co., has resigned his position. Mr. George is one of the best known pottery managers in the country and that his heretofore successful work should be curtailed is deeply regretted by his associates.

Sebring, O.—A prompt response and effective work on the part of the shop fire department at the E. H. Sebring pottery recently, proved the necessity of having modern fire fighting appliances in all potteries. Although the fire started between two decorating kilns the shop men were able to extinguish it with chemicals without calling in the town department. The damage was slight.

San Antonio, Tex.—The Star Pottery Works recently filed an amendment increasing its capital to \$50,000.

Spokane, Wash.—The Clay Products Company will shortly begin the construction of a new plant to be completed about the first of April. It is estimated about \$50,000 will be expended.

Wheeling, W. Va.—At the annual meeting of the stockholders of the Warwick China Company the issuing of \$25,000 worth of preferred stock was authorized by the stockholders. The Board of Directors was increased to nine members as follows: L. F. Stifel, Thomas Carr, M. N. Cecil, J. W. Speidel, J. M. Clarke, B. W. Peterson, C. E. Jackson, Myron Hubbard and H. L. Bond. At the meeting of the board C. E. Jackson was elected president; M. N. Cecil vice-president, and O. P. McKee secretary.

Camden, S. C.—W. F. Outen, who has been engaged in the manufacture of pottery at Catawba Junction for a number of years recently spent some time inspecting this city with a view of locating here in the near future. The chamber of commerce has taken

an interest in the proposition and is endeavoring to secure him a site for this factory.

East Liverpool, Ohio—The Syndicate Perry Manufacturing Co. was recently incorporated at Columbus by C. H. Bauman, C. W. Bauman, J. N. Larkins, Rud Schylander, of East Liverpool, and James C. B. Beatty, of Franklin, Ind. It is the object of the new concern to conduct a jobbing business in pottery ware, buying their ware from the pottery plants in this vicinity. Messrs. Rud Schylander and C. H. Bauman are connected with the Globe Pottery Co.

East Liverpool, Ohio—The McNicol-Corn Pottery Co. will double the capacity of their plant provided they are furnished with ground free of charge. In view of the large force of men employed at the plant and the necessary increase when the enlargement is completed, the proposition has been taken up with the Board of Trade, who it is expected will act favorably upon the project.

East Liverpool, Ohio—At the annual meeting of the Smith-Phillips Co. the following officers were elected: J. T. Smith, president and general manager; V. Q. Hickman, vice-president; William H. Phillips, secretary and treasurer; E. R. Colclough, assistant secretary; Charles H. Bowman and Edward A. Crawford, assistant general managers.

Hartford, Conn.—The Goodwin Brothers Pottery Co., have sold their plant at Elmwood, which has been largely idle since it was partially destroyed by fire some years ago, to the Bennett Manufacturing Co., a Massachusetts corporation, which will remodel two of the buildings for manufacturing purposes.

Kittanning, Pa.—Although they have been operating continuously for the past five years The Penn China Company plant will be closed down indefinitely and the business transferred to the Cook Pottery Co. at Ford City. The Penn Company may be operated for several months yet in order to match up the stock on hand, but a majority of the men have been advised to get other employment. Both are controlled by the Colonial Trust Co., of Pittsburgh, and are managed by Charles H. Cook, of Trenton. C. L. Gray, formerly with the Goodwin Pottery Co., East Liverpool, O., is in charge of the offices at Ford City.

Valuable Collection of Dutch Porcelain

AN ACCOUNT OF THE EVENEPOEL AND VERMEERSCH COLLECTION OF DELFT WARE AND ART OBJECTS WHICH IS NOW IN POSSESSION OF THE STATE MUSEUM OF BRUSSELS

THE rich collection of Albert Evenepoel and Gustav Vermeersch has become the property of the State Museum of Brussels. Albert Evenepoel, a man of refined taste, was a collector of Delft porcelain. With abundant enthusiasm and critical knowledge he has gathered together the finest specimens of the artistic ability of the "Plateelbakkers" who made the name of Delft famous from the beginning of the 17th century.

The collection gives a good idea of the skill of the workers and of the development of this peculiar branch of art, whose productions, by their predominant blue tints, call up before our imaginations the interior of Dutch houses. At every epoch of its history it has freely followed the decorative ideas of the Far East, and at the same time invented characteristic Dutch forms of ornamentation—lakes, windmills and canals, such as form part of a typical Dutch landscape; scenes from the Bible, and historic reminiscences of the grand past of the Netherlands.

It is true that in many of these productions the drawing is not absolutely perfect, but in nearly all of them the coloring is of surpassing excellence. The blue comes out in wonderful beauty and delights the eye of the beholder even to-day by its delicate shading. Every wealthy Hollander formerly prided himself in owning as much of this porcelain as possible, and there was a considerable demand for it in foreign countries also. Chubby, dignified Mynheers have eaten from these plates and dishes, and imbibed the fragrant Java from these cups, while a further supply decorated the shelves. On many of them are scenes depicted in the style of the elder Brueghel, scenes which in their uncouth simplicity and naturalness have a peculiarly refreshing effect, and prove that Holland was not always a country of bigots.

Connoisseurs will be delighted by several pieces of a peculiar character, with golden yellow ornamentation on an olive green ground, and by others with multicolored decorative effects on a characteristic striking black ground.

The latter are specially valuable on account of their scarcity.

A series of polychromatic pieces, in which black, red and blue are the predominant colors, may also be reckoned among the best of the collection.

The other donor, Vermeersch, had a partiality for Tournai porcelain, the manufacture of which received a great impetus in the second half of the eighteenth century, and gave occupation to a number of celebrated painters, including the Bavarian Joseph Mayer. Tournai porcelain is highly valued on account of the fineness of its mass, and its artistic painting; its best products are still preferred to those of Sevres. Vermeersch has collected some choice specimens of this class in which its peculiar excellence shows to best advantage. Its ornamentation has all the pleasing characteristics of the rococo style, the graceful tracery of the figures being very noticeable. A group representing the enthronement of Joseph II. possesses historical interest. Chinese porcelain is particularly representative of that period of the eighteenth century in which rich Hollanders used to give



Interesting Vases and Plates

orders for vases and table ware to the art potters of the Far East.

These products show a very remarkable mixture of styles in the use of European and Oriental ornamentation, the efforts of the Chinese, not always successful, to adapt themselves to the taste of their European patrons being plainly visible. Particularly pleasing is a collection of saucers with designs representing Chinese life; some of these are real cabinet articles as regards their drawing and coloring.

The collection also comprises a few old Japanese vases from the district of Hizenn, the center of the porcelain industry of the Empire of the Rising Sun. Here the principal subject of decorative design is the chrysanthemum on a blue, red and gold ground; grotesque monsters, such as existed in the imagination of the Japanese people, are also depicted on some of these vases. Their ornamentation shows unmistakable signs of Chinese influence.

Vermeersch's collecting enthusiasm has even extended to the productions of early ecclesiastical art. Particularly worthy of mention is an oak altar piece from a Brussels workshop of the fifteenth century with a dramatic representation of the Passion; it displays a consummate mastery of form on the part of the carver.

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Wedgwood Vases Go To Chicago Art Institute

THE famous Arthur Sanderson collection of Wedgwood vases and other examples of the potter's art, has been purchased by a wealthy American collector who in turn has given the collection to the Chicago Art Institute. The sale was negotiated through the Reinhardt galleries, the purchase price being in the neighborhood of \$50,000. Among the most noteworthy specimens are the "Wine and Water" vases, the "Medusa," "A Sacrifice to Ceres," portraits of Catherine of Russia, and George Washington, and "The Marriage of Cupid and Psyche." Some of the designs were made by John Flaxman and Lady Templeton.

The Sprechsaal Diary for 1912

THE "Sprechsaal Kalender" for 1912, edited by Dr. J. Koerner, of Coburg, Germany, contains a mine of useful information of particular interest to the manufacturer of pottery and glassware, and to those interested in the chemistry of ceramics and kindred industries. The front part of the book consists of a diary; this is followed by a technical section containing formulas, diagrams and tables of various kinds. The back of the book contains a list of all the German dealers and manufacturers carrying the different items of interest to the manufacturer of pottery and glass, such as color apparatus, feldspar, enamels, brushes, printing paper, etc. The book is entirely in German and is published by the Sprechsaal, a German publication that is published in Coburg, Germany.

Some Ready Made "Ads."

A number of suggestions for the Retailer who recognizes the value of having good advertising copy

THERE is no telling the vast amount of business the retailer, especially the small dealer, loses each year through inattention to his advertising copy. The up-to-date business man has dropped "Twenty-five years in business" announcement and now tells in a human sort of a way why you should favor him with your trade. The policy of a store, large or small, is generally known by its advertising and the dealer who injects "life" into his copy will get results. The following paragraphs have been carefully prepared for the wide-awake retailer who is anxious to inject life into his advertisements and get results. They all tell in an interesting way a story that will hold the attention of the reader and eventually create desire.

CUT GLASS.

We have added many new and handsome pieces to our Cut Glass Display since our last announcement. To-day's casual inspection revealed several veritable gems of the glass cutter's art, the sale of which has two-fold merit—it rids our stock of "too manys" and "too fews" and it gives housekeepers and buyers of wedding gifts some fine opportunities to choose cut table and stemware at a great saving of money. These for Thursday and Friday sale:

CHINA.

The place of honor in your china closet is none too good for the exquisitely dainty sets and single pieces we are showing. Come and see them and tell us if you have ever seen daintier or more attractive pieces of chinaware. We know you will long to own some of them, and to make it easy to do so we have priced them amazingly low.

FANCY CHINA.

Odd pieces of fancy china, including beautiful examples of the choicest domestic and imported wares in an immense variety of handsome patterns—pieces for ornament or for table service. Our prices are the lowest consistent with quality and workmanship.

HAND DECORATED CHINA.

Do you number among your "proud possessions" hand decorated china? Exquisite patterns, painted by master-hands—lovely beyond dreams. Its perfection and distinctive character give it an incontestable place in your home. Every piece is a study—ask to see it.

LAMPS.

Our window display of lamps is without a doubt the finest ever seen in ——. Made of beautifully blended art glass, artistic patterns, and a lamp you'll be proud to have in your home. Larger assortment inside—come in and see them—it's worth a trip uptown.

We have been looking among the china and glassware. Here we find a piece of this kind and a piece of that—fine spic and span goods—among them cut glass fern dishes with mirror plateaus, hand-painted Limoges, Dresden and Austrian china and a large collection of stemware. To move them quickly choose at these prices:

QUALITY, VARIETY, PRICE.

Three essentials are to be considered when buying cut glass or china: Quality, Variety, Price. We measure up to that standard in all three of these important points: We sell only first quality, designed and executed by men of wide experience. We are on the continuous lookout for new designs and patterns, and as soon as produced they are immediately added to our stock. We always have the newest for you to choose from at the lowest prices.

DISCONTINUED PATTERNS.

Discontinued designs and shapes—a brilliant assemblage of them will be closed out at unheard of low prices, that should tempt the most conservative buyers. Should you desire a beautiful piece for home or have a gift in mind—this is indeed a golden opportunity.

Among the Glass Houses

BEING A PAGE OF SHORT NOTES OF BUSINESS AFFAIRS IN THE DIFFERENT FACTORIES

WARWOOD, W. VA.—The new plant of the Wheeling Tumbler Co., will soon be in full operation, the firm having a large number of orders on hand to fill. The stockholders at their recent annual meeting decided to increase the capacity of the plant and may build an addition to the works in the near future.

Honesdale, Pa.—The Crystal Cut Glass Co. has been incorporated with a capital stock of \$10,000. The directors of the new concern are: Charles P. Schuller, of New York; P. B. Peterson, George Hessler, B. W. Strongman, Chester A. Garratt, all of Honesdale. P. B. Peterson was elected treasurer of the company.

Moundsville, W. Va.—The erection of the new building of the Fostoria Glass Co. will represent an outlay of about \$150,000. The structure will be of brick and four stories in height.

Barnesville, O.—The Lotus Cut Glass Company, formerly the Wheeling Cut Glass Co., has dismantled its plant at Wheeling and removed stock, machinery and equipment to Barnesville, where increased facilities are to be had.

Chicago, Ill.—The Julius H. Brauer Cut Glass Company has been incorporated with a capital of \$5,000. They will manufacture and deal in cut glass, crystal glassware, china, etc. The incorporators are: Lawrence A. Cohen, Charles Aaron, and Jesse H. Williamson.

Saginaw, Mich.—The Central Cut Glass Company which was established in Saginaw in June by the Merchants & Manufacturers Association, has enjoyed a very prosperous year. The Saginaw factory has been in continuous operation since July, running at full capacity. The plant at Walkertown, Indiana, has also been running full time.

Cincinnati, Ohio—Receivers of the Cincinnati Glass and China Company recently filed a report in the common pleas court which shows that after payment of \$9,089.65 to creditors, they have \$25,509 of assets. The total claims of the creditors aggregated \$45,448.25 when the concern went into the hands of receivers last June.

Towanda, Pa.—At a recent meeting of the Wayne Cut Glass Co., the following officers were elected:

president, J. S. Brown; first vice-president, C. H. Jennings; second vice-president, W. A. H. Pruemers; treasurer, J. H. Weaver; secretary and manager, J. A. Kimble.

Bridgeton, N. J.—A scarcity of glass sand is reported owing to the severe cold weather experienced during the past few weeks. For over two weeks there has been no sand mined from the deposits, everything being frozen up. The sand in the bins of the manufacturers is being rapidly depleted and unless some relief is at hand a number may be obliged to shut down. Fortunately a rise in the temperature will permit the resumption of work in the sand washes.

Waco, Texas—A flint glass manufacturer now located at Peru, Kansas, has offered to remove his plant, with a payroll of \$80,000 per annum, to Waco if satisfactory terms are offered.

Bellaire, Ohio—At the annual meeting of the stockholders of the Imperial Glass Company the old officers and directors were re-elected for the ensuing year. The annual report showed that the affairs of the company are in a very prosperous condition.

Wheeling, W. Va.—The Central Glass Works resumed operations early in January after a short lay-off occasioned by needed repairs. Sufficient orders have been booked to keep the plant in full operation until July.

Trenton, N. J.—A new industry has been created at Trenton by the invention of a patented combination salt and pepper shaker, the invention of George B. Clemer, general manager of The Crescent Glass Specialty Co. Although of ordinary table size the shaker holds both salt and pepper, these being kept separate by a glass partition. A dome shaped top, fitted with both large and small holes, is operated by the turning of a small lever which releases the desired seasoning. It is made of various kinds of glass, one of which is engraved and has silver deposit decorations.

Trade Opportunities

The Bureau of Manufactures has received a letter from an American firm of manufacturing jewelers, stating that they had received an inquiry from its South American correspondent requesting to be put in touch with firms in the United States manufacturing fancy glassware, such as vases, flower-holders, etc., without metal ornaments. Only glass goods are wanted by this firm.

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated April, 1905.
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DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART
METAL AND ALLIED INDUSTRIES

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THE FOURTEEN ERRORS OF LIFE— NO. 1

IT IS all very well to say that such and such a young man has a remarkably long head for business, has keen perspicacity, has a brilliant intellect, has great foresight, but down deep in the bottom of your heart do you believe it? Do you think as an absolute rule that there is judgment in youth?

No, you don't.

You wouldn't dare to put a young man at the helm of a big commercial business, because he hasn't the experience to be there. You wouldn't think of letting a mere boy drive you along a railroad in a sixty-mile-a-minute express, because his brain and body are not practiced to the strain. You would not sanction the thought of any youth ruling over the destinies of a civilized nation, because he has not the intellectual qualifications for such a momentous position.

The law of the land requires that a citizen be twenty-one years of age before he receives the franchise to vote, because he is not capable of mature judgment before that time. The Constitution of the United States stipulates that a man must be thirty-five years of age before he can become the ruling executive of that country, because the wise minds who drafted the instrument rightly believed that no man was capable of amassing enough experience and judgment before that age to rule a nation properly.

Experience, both theoretical and practical, are absolutely indispensable in the forming of profound judgment, and neither of these prerequisites are possessed in their proper degree by any youth.

And yet men will trust their physical and commercial

life, their fortunes and their destinies to the guidance of youth.

And they will fall, and they will suffer, and in their pain they will be surprised and disappointed, for they have not learned that the first great mistake in life is this: To look for judgment and experience in youth.

SOMEBODY IS MISTAKEN

It is quite evident that everyone can't be wrong, for if that contingency arose public opinion which passes upon the justice of many things would make wrong right and *vice versa*. But that is only a tautological way of remarking that somebody is in error when the small merchants of the country talk of bad business, while the leaders of commerce congratulate themselves upon the prospects of a most favorable year. That is the condition which exists at present. The small dealers, it appears, have been dormant so long that they are not quite aware of the "turn in the tide of fortune" that is upon us. They have really mesmerized themselves into thinking that their business was frightfully below normal, when if they would only "wake-up" and wipe sleep from their eyes, they would discover, to their great pleasure, that things have been moving along pretty smoothly, after all, in spite of the alarmists, and those who are ever ready to "knock" instead of "boost." Wake up, retailers, and gird yourselves for activity. There is just as much business to-day as there was ten years ago, and, in fact more, for the consumptive power of the entire country has grown even beyond the phenomenal increase in the number of mercantile and manufacturing establishments which have entered the lists since that time. There is actually nothing the matter with business. If it appears sluggish, it is only because you yourself are sluggish. Put forth a little extra effort and see if you can't work through the dark part of the cloud and come out on the silver lining.

THE BRAINS OF THE BUSINESS

EVERY business has an individuality that is directly proportional to the amount of brains that go into it. And it can have only one individuality. It can't be a dozen different things to as many different people, for then it has no governing policy and individuality and policy are identical. If a store is operated by one man and dominated by the personality of that man it will rise as high in the esteem of the community as does the reputation of its owner. That is why some of the best known establishments in the country have become successful, because they were dominated by a man whose integrity and capacity for straightforward business dealing were accepted as "gilt-edged" by his friends. And that is why some firms have taken a skyrocket path through the firmament of the commercial world, because they have been colored by the individuality of a man of doubtful reputation. The brains of the business are just as evident in the slightest action of a salesman as if the owner and director of the establishment himself waited in person on every customer who

crossed the threshold of the shop. It, therefore, behooves every merchant who rules his own business to give special and particular attention to the condition of his "brain." He needs to be on the alert constantly; he must toe the mark of convention everlastingly, and he must guard his acts and actions with eternal vigilance, for a one-man business, while in charge of that man, never yet grew above or superior to his brain.

WARPING YOUR JUDGMENT WITH DETAILS

THERE is such a thing as warping your judgment by details. If you focus your attention too closely, and too steadily, on the

details of your business you are in danger of acquiring a fixed way of looking at everything—important and otherwise. The man who gives his last bit of brain power and strength to the execution of the minor matters in his day's work, will find, after a space, that he is no longer able to pass judgment on a major proposition at once, but must needs examine its elements in detail and so lead up to an opinion which is at best narrow, inasmuch as it was not obtained through a proper grasp of the whole. Stand away from your work where you can't see the details, and examine it from a distance. The most successful men in life are they who can do the details of their business—but don't. They have learned the value of giving heed to the minor parts of the day's work; but they have also learned the truth that the end is greater than the means. Step by step one goes far, but if you spend all your time watching your steps you will never reach your destination unless you lift your eye off your feet and put it on the destination. Details are important, vastly so, but the whole is always greater than any of its parts, and details are only the parts.

A TALK TO ALL ADVERTISERS

Every time a person reads your advertisement he should learn something he never knew before. Have you been advertising with that end

in view? Have you put in your copy straight-from-the-shoulder facts about cut glass, lamps or the other goods you carry that every reader was glad to know? Have you told how your goods were made especially to take cognizance of those facts? Have you written your advertisements so that the reader was forced to say: "That is true," or "I always wondered why poor lamps acted that way," or "that is something I never knew before—I must try that man's goods." Remember you are a specialist in your line, and the reader looks to you for information. Every time your advertisement is read you ought to give him information, and at the same time educate him to the merits of your goods. Put a story in your copy, the story of the making of your goods, a little sketch of their history, perhaps, the story of the man who first made or invented them; in short, a few words to arouse the interest of the reader. But always bear in mind to supplement this story with a strong talk on the merits of your own particular goods and why they are best fitted for their especial purpose. Make this

talk strong and interesting. The man who only said in his advertisement, "I make china," told a great many people something they probably didn't know before. But he stopped too short. It was an interesting fact, no doubt, to know that he made china, but wherein was the particular china he made any better than that made by his many rivals in the field? It may have been cheaper, it may have been more finished, it may have been better in an hundred different ways, but—he forgot to tell us so.

Advertising is educational. Do your part of the educating. If your goods are worth anything they are worth knowing something about. Remember this when you write your next advertisement. Don't be satisfied to follow in the same old rut followed by so many advertisers. Put human interest in your copy and you'll be surprised at the result.

Bronze and Its Composition

IN prehistoric times bronze was prepared by melting up a copper ore that had mingled with it just the right proportion of tin to give a useful alloy, one that could be used for arrow-heads, axes and knives. Such a bronze would contain about 82 per cent. of copper and 18 per cent. of tin. A remarkable feature about a bronze of this composition is that to obtain a maximum hardness it is only necessary to heat the metal to about 800 degrees Centigrade, and then allow it to cool slowly. As a result of quenching, the alloy remains soft. The Japanese were very skilled in the preparation of bronze, and were actually able so to harden the alloy that they could obtain a cutting edge as keen as we are now able to obtain with steel. The secret of this hardening no longer is known, and in spite of modern metallurgical research, we are unable to reproduce the feats of the ancient metal workers.

Bronze is considerably used in the arts for the manufacture of statuary, ornamental vases, lamps, standards, etc. Old bronzes naturally acquire a rich green color, which is called technically *patina antiqua*. It is sometimes desirable that this color effect should be produced independently of atmospheric oxidation, and there are many ways by which this may be achieved. One of the simplest methods consists in wiping the bronze over with a cloth that has been soaked in a mixture of sal-ammoniac and salt of sorrel dissolved in vinegar. To get the best results, the solution should be applied to the metal several times. A normal bronze appearance may be given to metals other than bronze by chemical treatment. Thus, if brass articles, well polished and cleaned, be treated with vinegar and sal-ammoniac, the desired change in appearance will be brought about. Copper and other metals can be bronzed by using solutions containing the above-mentioned salts, together with verdigris, alum, etc., in varying proportions.

It is not all of salesmanship to sell goods. An important part is treating people properly.

Leading dealers read POTTERY AND GLASS.



From All Over the World



DURING 1910, Great Britain imported from the United States glass valued at \$185,905, and lamps and lanterns valued at \$121,224. On the other hand, Great Britain exported to the United States 331,658 hundredweight of china and earthenware, valued at \$2,464,814, and glass manufactures valued at \$859,068. During the same period Colonial Britain sent to the United States china and earthenware valued at \$622,109.

Vice Consul General M. C. Dillingham, of Coburg, Germany, has written a very interesting report of the manufacture of glass Christmas tree ornaments. The acknowledged German center of production is in the Thuringian mountains, where almost the entire population is dependent on this industry. The largest quantities are made in the village of Lanscha. Fine glass blowing is done in every house and hut and the majority of the inhabitants show great talent and dexterity in producing the delicate articles. The glass tubes are bought by the inhabitants from a local glass factory, being either of thick or thin glass, depending altogether on the article to be produced. The professional blowers understand how to give the mass of glass every possible form simply by blowing and pulling. In packing, cardboard boxes, divided into twelve compartments, are used, and the glass ornaments are laid in a very light, cheap cotton batting, which lightens the pressure and prevents rattling.

Official returns for 1911 show that a British trade record over preceding years, both in the export and import of earthenware and glassware, has been made. During 1911 ware to the amount of \$19,693,085 was imported, this being an increase of \$1,117,786 over 1910. A larger increase was made in exportations, the official figures showing \$21,179,295 in 1910 and \$22,940,428 in 1911, an increase of \$1,761,133.

British manufacturers of glass have noted that there appears to be a brisk demand for rich products, and although working on full time, have difficulty in supplying orders. According to a recent British industrial note, the home trade is good, and the export business is the best in some years. During last November the

exported manufactures of glass were valued at \$813,163, a large increase over the same period in 1909 and 1910. For the first eleven months the total shipments of glass were valued at \$7,478,472, an increase of \$1,375,604 as compared with the corresponding period in 1910.

A small loss was noted in the import of glassware to Hungary. However, a recent commercial report gives the export of glassware, one of the most promising industries in that country, as having increased slightly.

Exports of earthenware, china, glass and glassware from Hamburg to the United States were greater in 1911 than ever before. In 1910 ware to the value of \$20,107 was exported and increased during 1911 to \$38,342.

Realizing the necessity of a thoroughly modern and scientific training in the two most important industries carried on in the district, the educational committee of the County of Stafford and the County Borough of Stoke-on-Trent, England, have agreed to erect a pottery and mining school at a cost of \$85,000. The running expenses will be divided between the county and the county borough. The new school will be known as the "Central School of Science and Technology." A very comprehensive scheme for the award of scholarships has been adopted, and it is hoped that the school will play an important part in the commercial and artistic education of the young people of Stoke-on-Trent. American manufacturers who might be interested should address the director of education for the County Borough of Stoke-on-Trent, England.

The American manufacturer who sits back and watches his national market in the South, taken away from him, might well profit by the system of his German competitor, instead of sending out costly catalogs, printed in English, which ninety-nine out of every hundred of native merchants cannot read and would not if they could.

Leading dealers read POTTERY AND GLASS.

Practical Science Department

EDITED BY PROF. CHARLES F. BINNS

REPORT OF THE COMMITTEE ON CLASSIFICATION OF WHITE WARE—THE RED INK TEST—ABSORPTION, POROSITY, SPECIFIC GRAVITY, TRANSLUCENCY—CRAZING TEST—COLOR DETERMINATION—HARDNESS TESTS

This article is reprinted from Volume XIII of the proceedings of the American Ceramic Society.

(Continued from January Issue)

Mr. Barringer: We place different limits in allowable percentage absorption on electrical insulators made by the wet and the dry process. This has some practical advantages. For instance, we know where to draw the line that marks the difference between a good and a poor insulator. In the same way, by classifying white wares and studying them, it might be possible to differentiate wares of one character from those of another.

Mr. Binns: This report is of extreme value to us all. It has just been suggested to me to ask the object of the investigation. What is this classification referred to?

Mr. Stover: The question has been raised as to where the line should be drawn between C. C. ware, white granite ware, semi-porcelain and china. This caused us to make some investigation, that we might make a definition of one or the other kind of ware. I do not know that any commercial value was attached to the idea. It was more for the purpose of actually setting the limit. If the committee's work does not in some way assist the man who runs a pottery, I cannot see that we have any particular reason to continue the investigation.

Mr. Orton: Since this matter was brought up for discussion a year ago, an incident has come to pass that shows how such a report could be used, if it were available. Some months ago I received an inquiry from an agent representing the Railroad Freight Classification Bureau, asking me to indicate to him the proper classification for freight purposes of the pottery products offered for transportation and giving me the classification then in use. Not having spent very much time in recent years on this phase of ceramic work, I hesitated to state an opinion, but as the matter was one of importance and it had been brought before me as the representative of the American Ceramic Society, an organization which he thought should be competent to frame an answer, I wrote him that I would undertake to obtain the sentiment of some of the members of the society. I then wrote a circular letter to seven representative men in the organization, stating the facts, and putting before them all the information that had been given to me, and asking them to criticize the document which I had drawn up representing my own views, or rather, my notion of a basis of argument. Replies came in in due course of time, and it was found that

scarcely any of the writers agreed with me or with one another. Seven answers gave seven different sets of ideas on the subject. Being unable to harmonize their views into a coherent whole, I modified my own statement by what seemed the strongest suggestions that had been made and sent this modified document to my distinguished colleague, Professor Purdy, and asked him for his views on the point.

Having read the document over, he got out several samples of different kinds of wares from our museum cases, and put them on the table. He then called up several men from the laboratory, who should have been at least more competent to form a judgment of the points involved than an ordinary freight agent, and asked them to classify these wares according to the proposed schedule. They could not classify them sharply or determine unanimously where any of the various pieces fell, and the document was returned with that answer.

Here is the situation: The railroads want to determine how they are to classify wares. They needed technical assistance, and came to this society for it, and I do not think they got very much help. The question is, in the first place: Is the society able to assist them, and, secondly, does it want to assist them?

Mr. Weelans: I should like to cast a little further light upon why this work of classification was first entertained. Certain dealers and consumers insist upon certain tests being applied to ware before acceptance. Some of these tests are beyond the manufacturer's ability to meet successfully. The object of this committee's work was to determine the tests which should be applied to each separate ware according to its kind, and to classify the white wares and specify the tests which should be used as a basis of standardization of such a classification.

Mr. Purdy: If we are attempting to lay down a basis for railroad classification, that is one proposition; if we are trying to distinguish between different kinds of pottery, so that the manufacturer may know whether, for instance, he is making C. C. ware or china, that is another, and if we are endeavoring to develop tests for relative translucency, etc., that is still another. A railroad classification would not settle a dispute between two potters as to which one is making china and which C. C. ware, nor would a railroad classification be based upon a red-ink test or on a difference in translucency.

There is a phase of the work that should be taken

up, and that is a study of the government requirements for different wares. Are the specifications too rigid in some cases, as in sanitary ware? And, should the bars be let down to some extent? Are the government specifications on the right basis? If we can find anything wrong with the specifications used by the government, which are now in print, we have a definite point to take up; but until the parties interested can show that the government has made incorrect specifications, the committee has no further work to do beyond that of developing scientific tests.

I wish to move that a vote of thanks be given to the committee who have so far carried on this work, and that they be requested to continue their work in the development of the tests—not with any wish to standardize ware, but for the development of the tests *per se*.

Mr. Burt: I second that motion of Mr. Purdy's. It seems to me that there is a mass of good matter that the society is anxious to get. I do not believe that the manufacturers, as a whole, are afraid of the railroads. I do not see where that would develop into any great difficulty. The point made by Mr. Purdy is, however, a very good one—that we should get at this specification in our various materials. It is true, not only in white ware, but also in any others. We ought to have a certain specification. Demands coming from the architects and dealers are more and more urgent for quality. At the same time there is a certain limit beyond which a manufacturer should not be forced to go. We should draw the line, and as a society, we could set the standard, and say that we approve of such and such quality. If we can do that, let us try to do it. Then, if his ware is up to that standard, the manufacturer can go before the architects and say: "There is the standard, and I have reached it." If we can, through this committee, develop this subject, I think that it would be a great shame to lose the chance, and I second Professor Purdy's motion sincerely. (Motion carried.)

Clay Show to Produce Ideal Low-Cost Home.

ONE of the most interesting things arranged for the coming Clay Products and Permanent Home Exposition, to be held at the Coliseum, Chicago, Ill., March 7 to 12, is a competition to solve the problem which Thomas Mawson, a noted English architect, pointed out as confronting the people of that city, "the ideal low-cost home." Hundreds of well-known architects are preparing plans to be submitted, and it is certain that there will be enough satisfactory ones to give variety to the home-builders. Among the most enthusiastic is Mrs. Marion Griffin, one of the few women architects in the country. Mrs. Griffin is working on a set of plans which she believes will solve the problem as she believes with Mr. Mawson when he says the average modern American in a city is a cave-dweller, and that flats are hideous and anything but "homey."

Questions and Answers

A Column Conducted for the Convenience and Information of Our Readers

EDITOR'S NOTE—Professor Binns will answer in this column all questions of a technical character that may be asked by any of our readers. If an immediate reply is wanted, a stamped and self-addressed envelope should be enclosed with the question. We would much prefer, however, that each inquisitor would allow his question to pursue the ordinary course of events and receive its answer in this column that other readers may be benefited by a discussion which is alike profitable and interesting to all. Communications should be signed, not for publication, but as an evidence of good faith.

QUESTION 96.

Kindly inform me how the acid for soldering the copper on art glass lamp shades is prepared.

We regret that we do not know anything about this matter, but we publish the question so that some reader who is informed may tell us what the answer is.

QUESTION 97.

In calculating the oxygen ratio of a glaze which contains tin oxide is the tin figured with the silica or by itself?

It is uncertain whether tin oxide plays any active part in a glaze composition or is simply dissolved or suspended in the glaze. The usual plan is to leave it out of the calculation altogether as regards the oxygen ratio.

QUESTION 98.

Is there any likelihood of Mr. Binns papers on practical potting being published in book form? I would be very glad to obtain such a book if published.

We are glad to know that the articles have been helpful. If there were any large demand for a republication it might be considered.

QUESTION 99.

I have to prepare a paper on "Ceramics," dealing particularly with the French potteries and porcelains. What books are the best for me to procure?

"French Porcelain," Auscher; "French Faience," Solon; and for a general view of the subject, "Porcelain," Burton; "Porcelain," R. L. Hobson.

QUESTION 100.

What is the effect of potash in an enamel batch? Some say it makes the batch less fusible, others, the reverse. What is the difference between potash and potassium nitrate?

Potash (K_2O) is the oxide of the metal Potassium (K). Potassium nitrate is called niter or saltpeter. Its formula is KNO_3 ; 202 parts of niter contain 94 parts of potash. As a rule the addition of potash or niter will make an enamel more fusible, though there are conditions, as, for instance, when the enamel is already rich in potash, when this will not be the case. Sometimes the potash will tend to deaden the surface of the enamel, thus making it appear to be less fusible.



Business and Personal Items About Prominent People in Different Branches of the Trade

Declaring themselves confident that a new era of prosperity is dawning on the glass and pottery industry, nearly one hundred members of the Western Glass and Pottery Association banqueted at Black's Vienna restaurant, Pittsburgh, in January. The principal speakers were Rabbi J. Leonard Levy, who spoke on "The Glass of Fashion"; W. E. Wells, of Newell, W. Va., on "Prospects," and J. A. Knox on "Glass." Harry L. Dixon, first vice-president of the association was toastmaster.

John Aynsley, Jr., of John Aynsley & Son, Longtown, Staffordshire, England, who has been in the States for the past month, left the latter part of January for Canada on his return trip to England. Fanstrier & Rulie, their New York agents, look after the trade for them in the States and Canada.

Meyer Weinstein has concluded arrangements with the C. F. Monroe Co., and in the future will represent them throughout the South. He has at different times been connected with Downs & Bean, Quaker City Cut Glass Co., and the Laurel Cut Glass Co.

Stewart McGlaslien & Son, Ltd., Edinburgh, Scotland, for many years represented in the States by The Pike Mfg. Co., will now be represented by H. E. Whatmough, who is at present calling on the trade.

Frank Primrose, formerly with Graham & Zenger, New York, is now with Lazrus Rosenfeld, covering the territory west of Pittsburgh.

Herbert Schlumbergh, of Palm Brothers, decalcomimes, New York and Cincinnati, starts on an extended Western trip on February 17, remaining in New York to attend the Salesman's Banquet on the fifteenth.

Percy Powell, formerly with the Jefferson Glass Co., Follansbee, W. Va., has returned to glass business after an absence of a year spent on his ranch in California. Mr. Powell has succeeded L. S. Crain, representing the Fostoria Glass Co.

W. E. McConnell has resigned his position with

the Potters' Cooperative Co., with which he has been connected for the past ten years, and has engaged with the Carrollton, Ohio, Pottery Co., having assumed the management of their commercial department.

Isadore Reizenstein is now connected with the Pittsburgh Lamp, Brass and Glass Co., covering Western Pennsylvania, Eastern Ohio and W. Va.

Fred. W. Sinclair, formerly with Geo. F. Bassett & Co., New York, and more recently buyer for Daniels & Fisher, has severed his connection with the latter concern.

Charles Koempel has re-entered the employment of Bawo & Dotter, New York, and will represent them in the Northwestern territory, covering Minnesota, North and South Dakota, Wisconsin and part of Michigan.

Edward M. Uniack, Jr., has severed his connections as manager of the New York office of the Onondaga Pottery Co., with offices in the Fifth Avenue Building.

The committee appointed to investigate pottery conditions in the Limoges district in France, will soon make its report to Secretary MacVeagh. E. R. Wakefield of the Department of Justice has almost completed his report and will have it ready for Secretary MacVeagh in the near future.

The Mosfern Company are now occupying larger and more convenient quarters at 438 Broome Street, New York City.

Bawo & Dotter, New York, have again secured the services of E. Waeldin, formerly with L. Straus & Sons and George F. Bassett & Co.

Albert Rothschild has joined the recently organized firm of Frank & Co., 32 Park Place, New York City.

A final agreement in the dissolution of partnership of Frank & De Keyser, New York, has been reached

and the entire stock, fixtures, good will of the firm have been taken over by De Keyser & Co., who will conduct the business at the same stand. Frank & Co. have opened a showroom directly opposite the old store on the third floor of 32 Park Place.

Among the buyers who will visit the European markets are Louis Carter of Snellenburg's, and Frank Carter, of Strawbridge & Clothier, Philadelphia; who sailed on the thirteenth of the month, and Robert Glenn of Wanamaker's Philadelphia store, who sailed on the third.

I. Sidney Hirsch has joined the selling force of De Keyser & Co., Park Place. Mr. Hirsch was until recently with Higgins & Seiter in their hotel department.

H. S. Anderson has been added to the sales force of the Chicago office of the Pittsburgh Lamp, Brass and Glass Co. and is covering the local trade.

A. L. Conger & Co. have succeeded The Conger-McLean Co., at 731 Market Street, San Francisco. The firm have secured R. L. Bocock to look after their interests in Colorado, Utah and Montana, with headquarters in Denver.

Thomas Gill, formerly with Mandel Bros., Chicago, upon his return from Europe, having sailed February 13 on the S. S. Kronprinz Wilhelm, will open a new art department for Lipman, Wolf & Co., Portland, Oregon. Before sailing on his European buying trip Mr. Gill spent some time buying in the New York market.

F. G. Coover, who, for the past four years has been buyer and manager of the crockery department for Miller & Paine, Lincoln, Nebraska.

Fred A. Hess has severed his connections with Goodwin & Kintz Company, New York Office, and Robert R. Grenelle has been appointed manager and has secured the services of Henry Meyer, as salesman, who was formerly with the Iden Co.

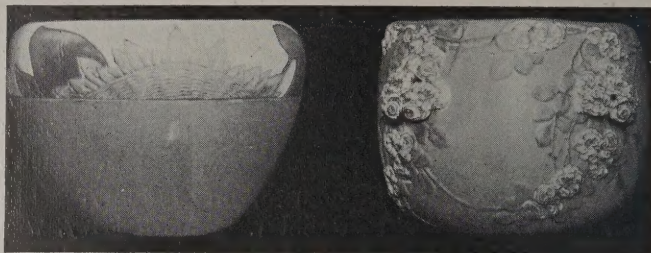


One of a series of jars designed by the School of Industrial Art of the Pennsylvania Museum, Philadelphia, in the Byzantine style with semi-brilliant glaze of a metallic green very like that formed in the old Byzantine enamels.

Among the Retailers

D. Riordan, New Britain, Conn., has sold his entire business, including a large crockery and glass department, to Peter P. Curran, formerly of the Curran Dry Goods Co., Waterbury, Conn., and the latter is conducting the business under the name of The Curran Company.

The stock of the W. E. Cummings Co., 30 East Randolph street, Chicago, Ill., was recently sold at



From the S. A. Weller Potteries

public auction to satisfy a writ. The stock includes a full line of china, lamps, glassware, etc.

A new corporation to deal in crockery, kitchen furnishings and dry goods has been organized in Warwick, R. I., under the name of The Valley Stores Co. It is capitalized at \$15,000. The directors are: Albert H. Whitman, H. G. Northrop and C. H. Sprague.

Charles H. Yeager, son of the president and founder of the L. H. Yeager Co., china and glass dealers, Allentown, Pa., has through the purchase of almost the entire interests of his father, L. H. Yeager, and his brother-in-law, E. A. Donecker, become sole owner of this flourishing business. The corporation, which is capitalized at \$100,000, remains intact, however, with L. H. Yeager as president, Harry C. Kepner, secretary, and Charles H. Yeager, treasurer. The L. H. Yeager Co. was founded in 1875 by L. H. Yeager and the late James Culbertson as Yeager & Culbertson. In 1880 L. H. Yeager became sole owner and in 1911 the incorporation was effected.

The Brinsmaid store, Des Moines, Ia., recently celebrated its fifty-sixth anniversary, being the oldest and largest crockery, china and glassware store in the state. The company was founded in 1856 by Calvin Keys and Randolph Knight. In 1876 Frederick T. Brinsmaid entered the employ of the house as a traveling salesman and with his brother, S. S. Brinsmaid, purchased the store in 1899. S. S. Brinsmaid is now the principal owner, his brother having retired.

Announcement has been made that Cassidy's, Ltd., a company organized to operate a number of retail crockery and glassware stores in the United States and Canada, have purchased outright the wholesale and retail crockery business of F. Buscombe & Co., of Vancouver, B. C. F. Buscombe & Co. was one of the pioneer business enterprises in that section.



From the Paul Revere Pottery—Boston

Paragraphs for the Retailer

A NUMBER OF "POINTERS" THAT WILL GIVE THE PROGRESSIVE RETAILER A LITTLE "FOOD FOR THOUGHT" AND STIR HIM TO GREATER ACTION.

SNAP decisions are very likely to be wrong decisions. Take time enough in considering a matter so that the decision will be right.

No matter how much money a business man has, if he is careless about paying his bills, he will not long be considered "good."

If you are not going to be able to pay a bill when it is due, take the matter up with the payee *before* it comes due and not after.

Don't try to straddle the fence on questions of public interest. Be a man and take a stand. It is not necessary to obtrude your opinions upon others, but it is very desirable to have them for yourself. You should, and probably you do, realize the value of cheerfulness in the store, but do you also realize its value at home?

You have the advantage of the mail order houses in so many ways that it is a wonder that they get as much business as they do.

Don't worry over the idea that you may not be clever. Cleverness has nothing on good, business common sense.

We hear people talk about waiting for their ship to come in. If you are a good advertiser you will not have to wait for your ship.

If you are discourteous to customers or if you make remarks about them after they go out you increase the chances of their never coming back.

If you can sell any one article better than any other store sells it, with greater intelligence and better service, you will in time get all the business on that article.

The chief reason why the mail order houses get so much business is that they keep asking for it, telling

people about their goods and urging them to buy. Will you do as much?

The profits of 1912 will be of value to you in 1913, but if you are wise the losses of 1912 will also prove of value by the lessons gained from them.

If you find a competitor doing something better than you do it, instead of worrying about it, see how you can do it better yourself.

Study at all times how to make your store a convenient and a pleasant place to trade. Service in the store counts for almost more than price.

When you advertise a bargain see that you give a bargain. You cannot fool your trade on what is a good value.

You do your employee an injustice if you harbor suspicions against him without taking some pains either to verify or to correct them.

The busy man who takes care of the minutes of time will find that the hours will take care of themselves.

The opinions you express of other people behind their backs will be quite apt to find an echo in the opinions expressed of you behind your back.

Some merchants are so pig-headed that they would rather fail following their own ideas than succeed by following the advice of someone else.

When you find a man who complains that his trade paper has never been of any benefit to him, you have found a man who does not read that paper, except perhaps to hunt up the department devoted to jokes.

If you want a store that people will go out of their way to trade in, see that every person entering the door is treated with as much courtesy as you show your best customer.

Lamps, Lighting Fixtures, Shades and Art Metal

French Fashions in Electric Light Stands

THE French have never chosen to make the glaring use of electricity either indoors or out that we, in the country of its discovery, regard as necessary and logical—given the power to produce the glare. In France this matter of light is given an



From the line of the Waldo Company

æsthetic consideration, and a land where the tradition of the candle is still occasionally revived would naturally take its electricity in homœopathic doses, like its steam heat. Given French tastes and French prejudices, therefore, it is the ambition of every modern designer of electric light stands to veil the brilliancy of the new light as far as possible, to the end that the mellow interiors of French households may keep their subdued and elegant aspect. Outdoor lighting is treated in much the same way, and for much the same reasons. Eyes that are used to a French gray landscape do not readily adjust themselves to night effects that do not suit the setting.

Two small bronze lamps recently produced were excellent illustrations of the French ideas in this matter of electric lighting. Both provided for mellow lights. One, a coiffed, medieval dame shaded her too-modern bulb with a graceful translucent shell, a real shell, which tempered the light within it admirably. The

other, a Maeterlinck-like figure, held a coffret beautifully wrought. The box, however, was made of glass of charming tint, and within were the lights. The conception and the execution of these two charming figures were equally worthy of admiration. They were designed by M. Laporte Blairsy, an artist with a gift for the making of lovely bibelots.

The Knott & Leald Co. dealers in gas and electric portables, etc., have opened new showrooms at 290 Devonshire Street, Boston, Mass.

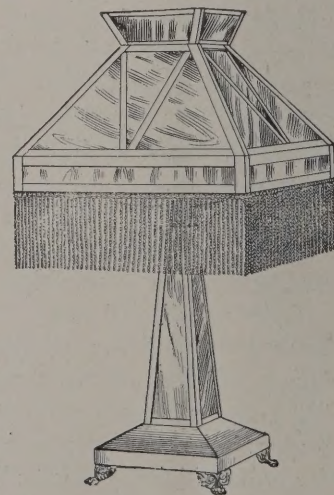
A. Demblitz & Co., manufacturers of lamp, candle and electric shades, formerly of 48 West Twenty-second St., N. Y., are located at their new quarters, 346 Sixth Avenue, where they will be pleased to receive all of their old friends.

The Enterprise Lamp Mfg. Co., 391 Washington Street, N. Y. C., are best known for their Britannia Metal Finish lamps, domes and portables. These are made up in various symmetrical, conventional and floral designs. Leaded glass designs in mosaic work are one of the most attractive patterns in portables.

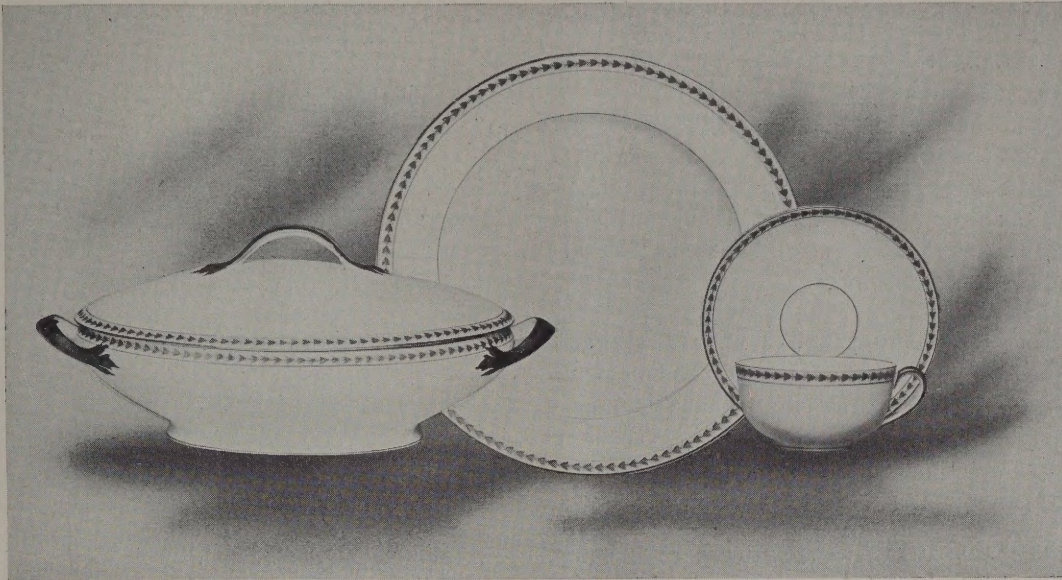
The Consolidated Lamp and Glass Co., are using a new formula in the manufacture of a new line of gas and electric shades which they are placing on the market under the trade name of "Sienna." It is a gold dust body with ruby lines interlacing, no two shades possessing the same effect. Another new effect is termed the "Argenta" which comes in white cased glass with a charming silver etched treatment.

It has been generally rumored around the trade that a deal whereby the old lamp and brass plant of Clark Brothers, at Trenton, N. J., will be re-established in the near future, is under way. A party of New Yorkers are negotiating for the property, it is said.

Rose & Hastie, Brooklyn, N. Y., manufacturers of lamps, are again being represented by A. R. Marryatt, N. Y.



Shown by the Enterprise Lamp Mfg. Co.



Shown by Vogt & Dose

In the New York Market

A DESCRIPTION OF SEASONABLE AND STAPLE NOVELTIES THAT HAVE LATELY MADE THEIR APPEARANCE AND WHERE TO GET THEM

SEVERAL new salad sets in attractive patterns, from the 1912 line of the Royal Worcester Porcelain Works, are displayed at the office of their New York representative, Frank S. Warren, 25 West Broadway. The sets consist of a heavy bowl on plate, a mayonnaise bowl on plate, and round or square service plates, with white bodies and green decorations of tree and floral motifs. One especially attractive set comes in white and gold.

The Cambridge Glass Co., through their New York representative, William Dealing, 25 West Broadway, are showing a new Colonial line for the coming season. It has a diamond border, a plain line with a white acid etching, and a heavy Colonial line in panel effect.

Gudeman & Co., West Thirty-third Street, are showing several new fancy lamp lines. One of these is characterized by a wicker stem ornamented with a flower garland, and shade of the same material underlined with cretonne and silk. They have brought out many new lamp finishes, such as gold, enamel, and color tracings. The new floral centre-pieces include designs in orchids, poppies and tulips.

Some of the most beautiful lines of French china ever brought out, are represented in the display of new designs at the showrooms of John J. Hines, 25 West Broadway. A twelve-sided fancy set in panels, with a gold and green decoration is exceedingly at-

tractive. There are also some pretty tea and chocolate sets, with heavy gold shoulders surmounted with a design of oak leaves and acorns.

The Remlu and Atwar, both of which are rich cuttings thoroughly covering the pieces, are new lines being displayed at the showrooms of A. A. Bean, 25 West Broadway. The Atwar is an entirely new star cutting, while the Remlu, although plainer in style of cutting, is in every way as attractive. A new Camden City cutting on stem-ware is also being shown, the leaf being polished while the flowers are in dull cutting.

The Duncan & Miller lines for 1912 include a new star pressing, the decorations being an eight point star with a many pointed star bottom.

Some very attractive service plates, one of which has a border in reproduction of Sevres, in a gold and white floral design, are among the new designs on view at the showrooms of Alfred Moment, 25 West Broadway. The border of this reproduction contains a wide gold incrustation in a conventional design. On the shoulder of the plate is a Sevres pattern with a network design in gold and ribbon panel effect. Each panel in turn, contains a floral decoration.

Fred C. Gick, representing J. Hoare & Co., opened a display at the Earlington Hotel on February 5 and

will remain there until March 2. It is the intention of J. Hoare & Co. to have a permanent exhibit at the Earlington during February and September of each year. Among the newest and most attractive cuttings being shown are the Nassau, which has a combined floral and symmetrical cutting with the flowers in a dull cutting; the Fleuron, an all floral cutting, with the spray, stem, leaf and flower in bright cutting; the Oxford, a combination of the old diamond cutting in a new floral design; and the Manhattan, a rich symmetrical cutting.

A. Gredelue is exhibiting a fine line of all-hand finish cut glass vases, in various shapes and designs. Most are in floral treatment, such as the daisy, sun-flower or fuchia. There are also some seven-piece berry sets, in gold incrustations or plain cuttings; high-ball sets; cooler sets and combination salad sets.

Among the many attractive stem-ware lines being shown by A. P. Doctor, 66 West Broadway, is the "Minton." This has a deep plate etching in combined floral and symmetrical treatment. There is also a rock crystal cutting in a daisy pattern, made on optic glass, and a line of blown ware in curtain design and drooping lines, and a line of cheap ware in a simple but distinctive combined bright and dull cutting, and a clover-leaf stem champagne with cut stem and base.

A dozen or more new lines of charming etched rock crystal and stone engraved stemware constitute the new spring offerings of Bryce Brothers, and are on display at their New York showrooms. The designs have been treated in a careful, intelligent manner with definite object of making them correct, both historically as well as artistically. Duncan Dithridge, manager of the New York office, is enthusiastic over the new lines, which include some very attractive Rock Crystal cuttings. One on a bell shape stem line simply radiates beauty, and another, a very delicate mat finish

"Floral" pattern is of exceptional charm. Two very dainty designs shown are an application of the old Greek "Oval and Mitres," brought out by this firm, and the classic "Egg and Dart," modified, of course, as the necessity requires, cut in the mat finish. The entire line of the company is an exemplification of quality and good taste.

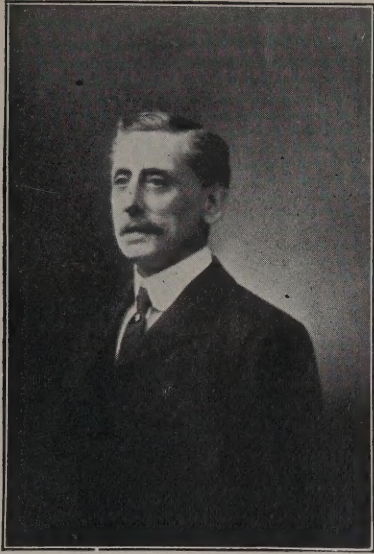
Theodore Haviland & Co., are now showing their new 1912 samples from the Theodore Haviland Limoges, France, factory.

Full lines of the product of the St. Louis Crystal Glass Co. are now ready for inspection by the trade at the salesrooms of E. Torlotting, sole agent for the U. S., at 25 West Broadway, New York. Complete tableware lines, cordial sets, roemers, vases and fancy pieces, toilet sets, and illuminating glassware in light and heavy cuttings; etchings, gold incrustations and rock crystal work. The plant of the company is one of the oldest in the business, being established in 1566; it was destroyed but rebuilt 100 years later. In 1788 three furnaces were in operation and more than four hundred people employed. Steady growth up to the present day now calls for the employment of three thousand people, who are aided by the most improved machinery built.

Some very attractive patterns in full dinner-ware lines are included in the 1912 import line of Robert Slimmon & Co., and are being displayed at their showrooms, 96 Church Street. One of particular interest is from the A. J. Wilkinson's, Ltd., factory, and has a combination Grecian key with a drop border and three gold lines. Another, from the Upper Hanley factory, has a brown border with turquoise filling and mat gold handles. Slimmon & Co. have about the largest display of English earthenware shown in the New York market and very successful.



Shown by E. Torlotting



I. P. Cohen

Well Known Agent Comments on Business

"THAT a Presidential year should have any effect on the crockery and glass business, is, to my mind, merely imagination; I regard it as a bug-a-boo," said I. P. Cohen, the New York representative of the Buffalo Cut Glass Company. "It serves as a flimsy curtain just now for some buyers to get behind, but except in the case of a large corporation controlling the entire output of some article, the election should have no material effect." Mr. Cohen has spent the past forty-eight years in the china and glass business, having a wide experience in both the retail and wholesale branches, and knows market conditions. His first position was with the old-time house of Joseph Morton, with whom he remained ten years, leaving to assume the buyership and management of the crockery department in the store of Charles Jones, then at Broadway and Twenty-first Street. He engaged in business for a time, but the establishment of the various department stores drove him and other dealers out of business. He was at one time assistant buyer for Weschler & Abrahams, and later held the same position with H. Offerman, leaving the latter's employment to represent the Buffalo Cut Glass Company in the metropolitan field. Mr. Cohen is an enthusiastic Mason and a confirmed baseball fan.

OBITUARY**EPHRAIM OFFER.**

Ephraim Offer, one of the leading crockery and glass dealers in the South, died at his home in New Orleans, Thursday, January 25, of uræmic poisoning. Mr. Offer was seventy-three years of age and a native of New York. He went to New Orleans at the age of fifteen and secured employment in the Picard Dry Goods Co. store. After a few years he opened a store for himself, which proved a profitable venture, and he was able to buy a plantation upon which he was living when the Civil War broke out. Mr. Offer

enlisted on the Federal side and fought throughout the war, returning to the South at the close of the war and embarking in the crockery and glass business on Canal Street. He conducted the business successfully up to the time of his death. He was prominent in the activities of the city and universally well liked and respected.

GEORGE B. STIMSON.

George B. Stimson, son of George B. Stimson, the well-known crockery and glassware dealer of Paterson, N. J., died in that city in January, following a long illness. Mr. Stimson at one time traveled for his father.

THOMAS W. WILLETS.

Thomas W. Willets, for a number of years engaged in the pottery jobbing business, died at his home in Roslyn, L. I., recently, at the age of sixty-nine.

PERSONAL NOTES

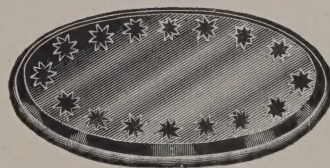
It is expected that Harry B. Whitney, western salesman with the Phoenix Glass Co.'s lamp department for the past seventeen years, will shortly transfer his headquarters to New York and work the Eastern trade.

Charles Taylor, of the Jewel Cut Glass Co., 67 Park Place, has been spending some time in Florida.

J. C. Fisher, formerly with Fondeville & Von Iderstine, is now New York representative for F. C. Munroe & Co.

H. A. Bennett, of the Cambridge Glass Co., was a recent visitor to the New York office of that concern, 25 West Broadway.

C. L. Waddle, with Wm. Dealing, 25 West Broadway, New York, recently took a turn at jury duty in Brooklyn.



Mirror Plateau, nickle rim—J. E. Rohrbeck

C. W. Neyhardt, for a number of years china, crockery and glassware buyer for L. M. Blumstein, New York, has accepted the position of buyer and manager of the same department for the Miller, Rhoades & Schwartz store, Richmond, Va.

Geo. E. Nicholson, 32 Park Place, recently visited the factory of the Eagle Glass Mfg. Co. and returning stopped at Pittsburgh and Buffalo.

Max Strench, of Koscherak Brothers, 31 Park Place, New York, is at present in Europe. He is expected to return about April 1.

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W A N T E D

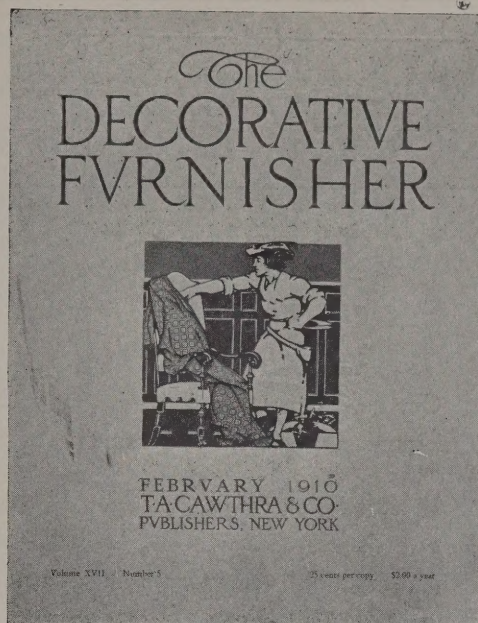
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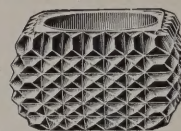
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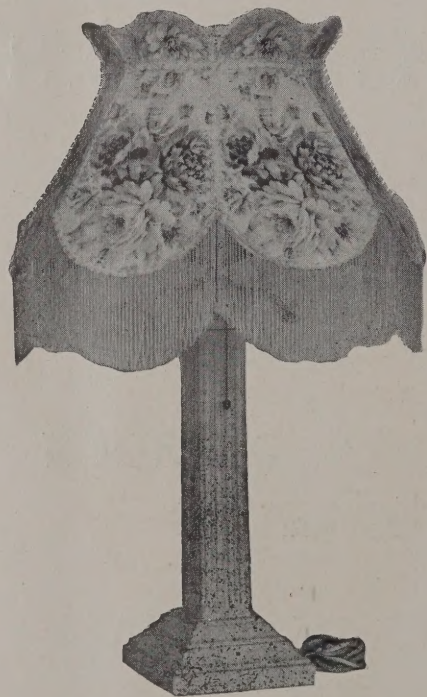


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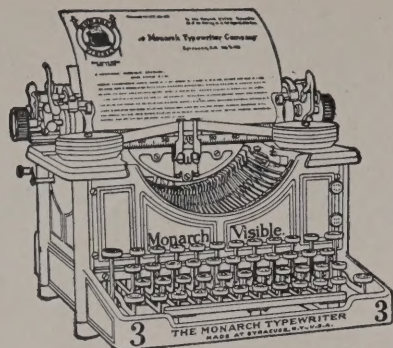
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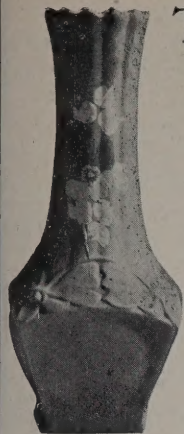


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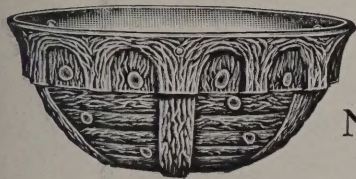
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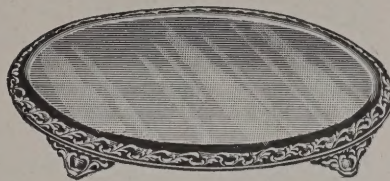
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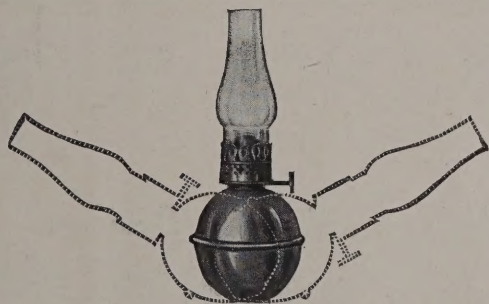
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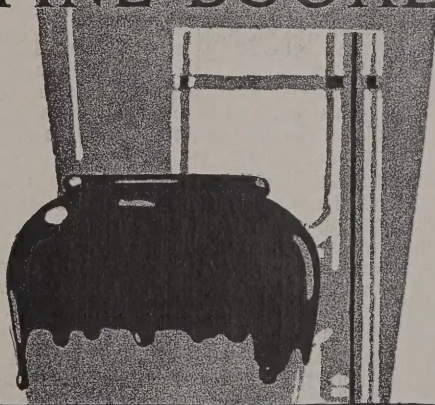
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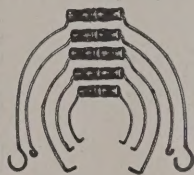
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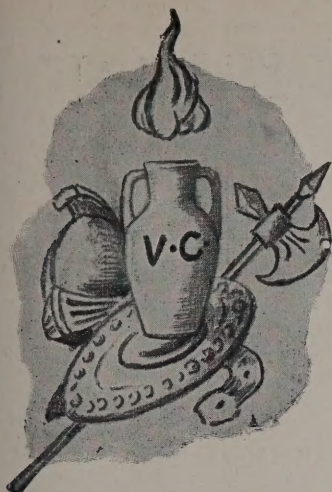
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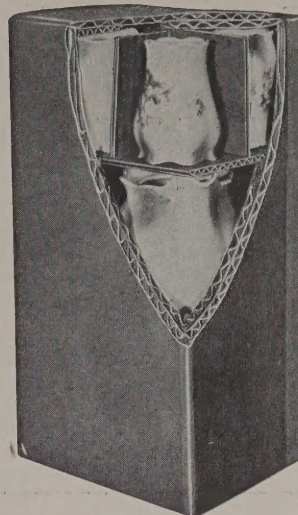
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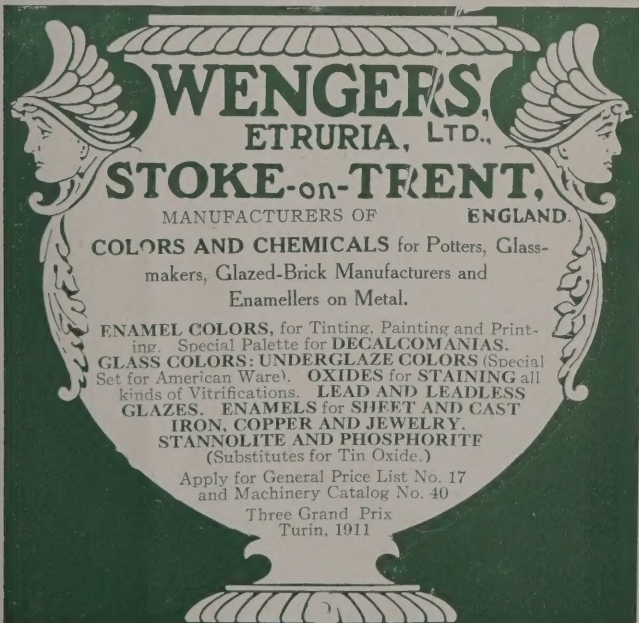
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